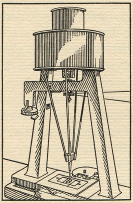
American Type Designers and Their Work



A PIECE of paper about two inches square, originally pinned to the manuscript of the Rev. Ezra Stiles's diary in the Yale University Library, is all that remains of the first original American type design. It is a proof of letters made by Abel Buell, a Connecticut Yankee, in 1759. Buell was his own designer, punch cutter, and caster, since in his day, as for many years after, the making of type was entirely a hand operation. Not the least exacting part of the work was the cutting of the punch on the end of a short bar of softened steel. It was not until the invention of the Benton pantograph punch-cutting machine in 1885 that any other method was known. All type made before

1885 was therefore dependent on hand punch cutting, and the designer of the type was almost always the same man who cut the punches.

Who these type designers were after Buell is a matter of uncertainty and obscurity. The first type specimen book in America was that of Binny & Ronaldson of Philadelphia, issued in 1812; and from then almost to our own day the type foundries have taken the credit for the type designs which they have offered for sale. Type designers, like architects, got no credit; possibly Modesty, with a backward glance at old specimen books, raised a warning finger, and the designers were willing to let the foundries have whatever glory there was.

Abel Buell and his contemporaries and successors followed the general trends in design in the arts as a whole. The Greek Revival and the Victorian Age, marked by the two great expositions at London and Philadelphia with their crudities and extravagancies in design, found echoes in our imitative craft of printing. So it is not surprising that type design began to improve, along with the other arts, with the advent of the '90's. We have always followed European and especially English models, and it is natural that the upheaval in type design in England under Morris's influence had immediate repercussions here. But while imitations of Kelmscott types were soon on the market, two surprisingly original American designs appeared at the same time as the imitations. About 1894 or 1895 the Central Type Foundry of St. Louis introduced a face which became widely used, called (for no better reason than attends the christening of most type faces) "De Vinne." It is of unknown parentage, though there is some reason to suppose that it descended from the Elzevirs; but it was a face of character and distinction. At the same time the same foundry brought out another design which had an acknowledged father—Will Bradley. Of this face it has been said that it has "remarkably bold letters, with peculiarities of form never before attempted." Thus we have in the De Vinne and the Bradley faces two fresh and distinctively American types, destined to be the forerunners of many others. And in one case the name of the designer was definitely attached.

With the invention of the pantograph punch cutter, type design became an "art" rather than a craft, and as might be expected the personality of the designer became for various reasons more important. It is not without interest that the chief designer of the American Type Founders Company—a man responsible for almost the whole type output of that foundry for many years—Morris Fuller Benton, was the son of the man whose machines were responsible for this revolution in type design. For it was the two basic machines invented and developed by Linn Boyd Benton which made it possible for those unskilled in the intricacies of type making to provide the basic designs for type. The machines were very ingenious, and the designs partook of the "faultily faultless, icily regular" perfection of the mechanical device. This method of making type faces involved the drawing of the design and the making of two or three patterns in thin brass of the outline of the letter—each pattern good for several sizes of type, and slightly modified for another group of sizes. This is the way in which modern type is designed. It is the reason why such a type series as "Cheltenham," designed by the architect Bertram G. Goodhue in 1900 for the Mergenthaler Linotype Company, while very expertly handled in the details, seems monotonous in mass; whereas the Caslon type of the original cutting shows all the inevitable variations of hand work.

A survey of the types of the first quarter of the present century, made by the Editor of the *Inland Printer* in 1927, displays 161 type faces brought out by seven or eight of the leading foundries between 1900 and 1925. Of these, it was possible to name the designers of 72, almost all from the Barnhart Brothers & Spindler foundry of Chicago, whose records seem to have been in better shape, or whose generosity was more spontaneous. Oswald Cooper, Sydney Gaunt, Will Ransom, Robert Wiebking, and George Trenholm were the chief names. It is unfortunate that the names of the designers of the types put out by the American Type Founders Company have not been preserved except in rare instances. Of course, Benton was responsible for the greater portion, and on the aesthetic side they occasionally scored a triumph as in the case of the "Cloister" face.

The list included in the *Inland Printer's* survey fails to include some of the outstanding designs of the period. Goodhue's "Merrymount" was done in 1894, but after 1900 we have Mr. Rogers's "Centaur," Mr. Hunter's odd but forceful types (properly cut on punches by the designer), the output of the rapidly growing composing-machine industry, and Frederic W. Goudy's fifty designs completed in that quarter century. Goudy's output of six score type designs in fifty years is an amazing record, one probably never equalled. Such designs as those for "Goudy Modern," "Goudy Text," and "Hadrian" would establish his reputation. He had his limitations as a designer—most of his designs lack a certain crispness—but his versatility was extraordinary.

In the years since 1925 new designers have come to the fore: Blumenthal with his "Emerson," Dwiggins with his "Electra" and "Caledonia," Ruzicka with his "Fairfield," and Chappell with his "Lydian." This brief survey cannot hope to mention all the types or designs which American designers have contributed, but it is well to see if any tendencies can be detected.

The type which Buell made in 1759, as well as the type of his immediate successors into the first decades of the nineteenth century, were mainly variations on the so-called "modern romans" of Didot, Bodoni, Austen, and Thorowgood. As the artistic styles in design in general, not alone in type, gradually lost the evolutionary force which has developed letter forms through the centuries, eccentricity and anarchy came into play. The nineteenth-century types as shown in the specimen books of Bruce, Connor, Farmer, etc., and exhibited in all their grotesque horror in Fred Phillips' "Old-fashioned Type Book," had no legitimate parentage, and they are as well relegated to the bizarre and pseudo-nostalgic advertisement. The result of the Kelmscott "revival" was to turn attention to type forms of the past which could be revived for modern use, and the type designers after 1900 did a remarkable piece of work in introducing good type faces. The advertisers have been eager to use new and novel faces, and have greatly stimulated this activity, even in many cases overexciting it. The most interesting result has been the renewed interest in calligraphy. First directed toward new forms of script, the truer form of broad pen lettering is now beginning to influence type design, to free it from too slavish a devotion on the one hand to the serif, and on the other to a too-free rejection of the serif altogether. Such a face as Mr. Chappell's "Lydian" is an example of real advance in design, and if one could adduce European examples, more could be cited.

American designers have not developed many new or good book faces; such types as Oxford, Centaur, Emerson, Fairfield, Electra, are the exception. Their efforts have been given to the

Ernst Frederick Detterer—*continued*
terns; Robert Wiebking—matrices; American Type Founders Company —casting of brass type)

W. A. DWIGGINS. Designer, calligrapher, illustrator, typographer, puppeteer. Born 1880, Martinsville, Ohio. Lives in Hingham, Mass. Author of *Investigation into the Physical Properties of Books*, 1919; *The Shapes of Roman Letters; A Primer of Printers' Ornaments; Paraphs*, 1928; *Layout in Advertising*, 1928; *Towards a Reform of the Paper Currency*, 1932; *WAD to RR*, 1940; and many shorter essays on lettering, design, and typography.
Metroblack 1929
Electra 1935
Electra Oblique 1935
Electra Bold 1938
Caledonia 1938
Caledonia Bold 1940
New faces to come:
Electra Bold Oblique
Caledonia Bold Italic
Experimental No. 222
Falcon
Experimental No. 223
Experimental No. 267
Experimental No. 283
Arcadia
Eldorado
Winchester
Winchester Roman
Stuyvesant
(All faces cut by Mergenthaler Linotype Company)

WILLIAM E. FINK. Designer. Born 1905, Philadelphia, Pa. Now is art director for *Look* magazine, New York City.
Greenwich 1940 (Ludlow Typograph Company)

ROBERT FOSTER. Sculptor, designer, typographer. Born 1895, State College, Pa. Now is instructor in design at Pratt Institute, Brooklyn.
Foster Abstract 1931 (Goudy)
Pericles 1934 (American Type Founders Company)

SIDNEY GAUNT. Designer, artist. Prolific producer of type designs while "shop artist" for Barnhart Brothers & Spindler. Had own studio in New York City early 1920's.
Authors Roman 1902
Authors Roman Wide 1902
Authors Italic 1902
Wedding Plate-Script 1904
Stationers Semi-Script 1904
French Plate Script 1904
Mission Series 1905
Barnhart Oldstyle 1907
Barnhart Oldstyle Italic 1907
Old Roman Condensed 1907 (Old Roman came from H. W. Caslon & Co., Ltd.)
Old Roman Bold 1908
Old Roman Bold Condensed 1908
Old Roman Semitone 1908
Old Roman Black 1909
Old Roman Black Italic 1909
Authors Roman Bold 1909
Engravers Old Black 1910
Adstyle Black Outline 1910
Adstyle Lightface 1911
Cardstyle 1914
Engraver's Roman Shaded 1914
Chester Text 1914
Adstyle Shaded 1914
Pencraft Oldstyle 1914
Pencraft Italic 1914
Pencraft Bold 1915
Authors Roman Condensed 1915
Authors Roman Bold Condensed 1916
Publicity Gothic 1916
Pencraft Text 1916

Sidney Gaunt—*continued*

Pencraft Shaded 1916

(All faces cut by Barnhart Brothers & Spindler)

WILLIAM S. GILLIES. Letterer, illustrator. Born 1911, San Francisco, Cal. Now works as a free-lance illustrator in New York City.

Gillies Light 1939 (Bauer)

Gillies Bold 1939 (Bauer)

(Designed in two more weights which were not cut: Gillies Medium and Hairline)

BERTRAM GROSVENOR GOODHUE. Artist, architect. Born 1869, Pomfret, Conn. Died 1924.

Merrymount 1894 (Cut by Woerner of the A. D. Farmer & Son Company for the Merrymount Press)

Cheltenham 1902 (American Type Founders Company)

Cheltenham 1906 (Mergenthaler Linotype Company)

FREDERIC W. GOUDY. Type founder, printer, author. Born 1865, Bloomington, Ill. Died 1947, Marlboro-on-Hudson, N.Y. For the story of Goudy's life and work the two volumes, *A Half-Century of Type Design and Typography*, are definitive. Author of *The Alphabet*, 1922; *Elements of Lettering*, 1922; *Typologia*, 1940; and numerous items concerning type, type design, and printing.

Camelot 1896 (Dickinson Type Foundry)

Devinne Roman 1898 (Marder, Luse & Co.)

Pabst Roman 1902 (American Type Founders Company)

Pabst Italic 1903 (American Type Founders Company)

Frederic W. Goudy—*continued*

Powell 1903 (Keystone Foundry)

Village 1903 (Cut by Wiebking)

Cushing Italic 1904 (American Type Founders Company)

Copperplate Gothic 1905 (American Type Founders Company)

Caxton Initials 1905 (American Type Founders Company)

Globe Gothic Bold 1905 (American Type Founders Company)

Monotype 38E (Goudy Light) 1908 (Lanston Monotype Machine Company)

Monotype 38E (Goudy Light Italic) 1908 (Lanston Monotype Machine Company)

Norman Capitals 1910 (For Munder-Thompson Company by American Type Founders Company)

From 1911 to 1926, with few exceptions, Goudy's designs were cut by Robert Wiebking. Where they were later offered for sale, the name of the type company is indicated.

Kennerley Old Style 1911 (For Mitchell Kennerley)

Forum Title 1911 (Lanston Monotype Machine Company)

Sherman 1912 (For Frederick Sherman)

Goudy Lanston 1912

Klaxon 1914 (For Klaxon Auto Warning Signal)

Goudy Old Style 1915 (American Type Founders Company)

Goudy Old Style Italic 1915 (American Type Founders Company)

Goudy Cursive 1916 (American Type Founders Company)

National Old Style 1916 (American Type Founders Company)

Goudytype 1916 (American Type Founders Company)

Kennerley Italic 1918 (American Type

Frederic W. Goudy—*continued*

Founders Company)
Cloister Initials 1918 (American Type Founders Company)
Hadriano Title 1918 (Continental Typefounders Association, Inc.)
Goudy Open 1918
Goudy Modern 1918 (Monotype Ltd.)
Collier Old Style 1919
Goudy Modern Italic 1919 (For H. W. Caslon by Monotype Ltd.)
Goudy Open Italic 1919
Nabisco 1921
Garamont 1921 (Lanston Monotype Machine Company)
Garamont Italic 1921 (Lanston Monotype Machine Company)
Goudy Newstyle 1921
Italian Old Style 1924 (Lanston Monotype Machine Company)
Italian Old Style Italic 1924 (Lanston Monotype Machine Company)
Kennerley Bold 1924 (Lanston Monotype Machine Company)
Kennerley Bold Italic 1924 (Lanston Monotype Machine Company)
Goudy Heavy Face 1925 (Lanston Monotype Machine Company)
Goudy Heavy Face Italic 1925 (Lanston Monotype Machine Company)
Marlborough 1925
Venezia Italic 1925 (English Linotype Company)

From 1926 until his death, Goudy cut all his own faces, at least in their pilot sizes. Where they were later offered for sale, the name of the type company is indicated.

Goudy Antique 1926 (Continental Typefounders Association, Inc.)
Aries 1926
Companion Old Style 1927
Companion Old Style Italic 1927
Deepdene 1927 (Lanston Monotype Machine Company and Continental Typefounders Association, Inc.)
Record Title 1927
Deepdene Italic 1928 (Lanston Monotype Machine Company)
Goudy Text 1928 (Continental Typefounders Association, Inc.)
Lombardic Capitals 1929
Sans Serif Heavy 1929 (Lanston Monotype Machine Company)
Kaatskill 1929 (Continental Typefounders Association, Inc.)
Inscription Greek 1930
Trajan Title 1930 (Continental Typefounders Association, Inc.)
Sans Serif Light 1930 (Lanston Monotype Machine Company)
Mediaeval 1930 (Continental Typefounders Association, Inc.)
Hadriano Lower Case 1930
Goudy Stout 1930
Truesdell 1930 (Continental Typefounders Association, Inc.)
Deepdene Open Text 1931
Truesdell Italic 1931 (Continental Typefounders Association, Inc.)
Deepdene Text 1931
Ornate Title 1931
Sans Serif Light Italic 1931 (Lanston Monotype Machine Company)
Goethe and Goethe Italic 1932 (Continental Typefounders Association, Inc.)
Franciscan 1932 (Lanston Monotype Machine Company and McKenzie & Harris)
Deepdene Bold 1932 (Lanston Monotype Machine Company)
Village No. 2 1932 (Continental Typefounders Association, Inc.)
Goudy Forum (Lanston Monotype Machine Company and Continental Typefounders Association, Inc.)
Deepdene Bold Italic 1933 (Lanston Monotype Machine Company)

FREDERIC W. GOUDY—*continued*
Saks Goudy 1934
Saks Goudy Italic 1934
Village Italic 1934
Tory Text 1935
Bertham 1936
Friar 1937
University of California Old Style and Italic 1938
Scripps College Old Style 1941

C. H. GRIFFITH. Printer, typographer. Born 1879, Irontown, Ohio. With Mergenthaler Linotype Company since 1906, where he has been successively a salesman, sales manager, and is now vice-president in charge of typographical development.
Modeled on contemporary designs:
Ionic No. 5 1926
Ionic Condensed 1927
Poster Bodoni 1929
Poster Bodoni Italic 1929
Memphis Extra Bold 1936
Memphis Extra Bold Italic 1936
Bookman 1936
Derived from contemporary designs:
Pabst Extra Bold 1928
Pabst Extra Bold Italic 1928
Pabst Extra Bold Condensed 1931
Ryerson Condensed 1940
Original faces:
Textype 1929
Textype Bold 1929
Granjon Bold 1930
Hebrew No. 3 1930
Hebrew No. 3 Italic 1930
Excelsior 1931
Opticon 1935
Paragon 1935
Bell Gothic 1937
Greek Metrolite 1937
Greek Metromedium 1939
Baskerville Bold 1939
Baskerville Bold Italic 1939

C. H. GRIFFITH—*continued*
Corona 1941
Derived from historic designs:
Linotype Janson 1932 (Based on the 14 point size of the Anton Janson letter, circa 1660).
Monticello 1946 (Based on Binny & Ronaldson Pica Roman No. 1, circa 1796).
(All faces cut by Mergenthaler Linotype Company)

VICTOR HAMMER. Printer, designer, type-cutter, engraver. Born 1882, Austria. Now teaching at Wells College, Aurora, N. Y.
Samson (Paul Koch)
Pindar
American Uncial
Greek Uncial
(All faces except Samson cut by himself—exact dates of cutting unknown)
Now working on a roman face which is still unannounced.

SOL HESS. Typographer, type designer, water colorist. Born 1886, Philadelphia, Pa. With Lanston Monotype Machine Company since 1902, where he has been typographic manager since 1922 and art director since 1940.
Original Designs:
Hess Title 1910
Hess Title Italic 1911
Bookman Oldstyle Condensed 1916
Jefferson Gothic (alternatives) 1916
Cochin Bold 1921
Cochin Bold Italic 1921
Hess Oldstyle 1922
Hess Oldstyle Italic 1922
Hess Bold 1923
New Bookman 1923
Italian Oldstyle Wide 1924
Hess Bold Italic 1924

Sol Hess—*continued*
Heavyface Condensed 1927
Modernized Gothic (alternatives) 1927
Broadway lowercase 1928
Tourist Gothic (alternatives) 1928
Sans Serif Extrabold 1930
Sans Serif Extrabold Condensed 1932
Sans Serif Medium Condensed 1933
Sans Serif Light Condensed 1933
Pendrawn 1933
Neobold 1934
Bodoni Bold Condensed 1934
Stymie Extrabold 1934
Stymie Medium Condensed 1935
Baskerville Bold 1935
Stymie Extrabold Condensed 1935
Stymie Light Condensed 1936
Stymie Extrabold Italic 1937
Spire 1937
20th Century Bold Italic 1937
20th Century Extrabold Italic 1937
20th Century Extrabold Condensed Italic 1938
Century Bold Condensed Italic 1938
New Gothic Condensed lowercase 1938
Tourist Gothic Italic 1938
Slimline 1939
Onyx Italic 1939
Artscript 1940
Squareface 1940
Stylescript 1940
20th Century Ultrabold 1941
Stationers Gothic Light 1942
Stationers Gothic Bold 1942
Stationers Gothic Medium 1944
20th Century Ultrabold Condensed 1944
Hess Bookbold 1946
Alternate Gothic Italic, No. 2 1946
Hess Bookbold Italic 1947
20th Century Medium Condensed Italic 1947
20th Century Ultrabold Italic 1947
Design Adaptations:

Sol Hess—*continued*
Cochin 1918
Classic Hebrew 1920
Cochin Italic 1921
Kennerley Open Capitals 1925
Redrawing of Caslon Oldstyle 1926 (giant sizes only)
Bold Italic Swash 1927
Cochin Open 1927
Handtooled Italic Swash 1928
Broadway Engraved 1928
Redrawing of Caslon Oldstyle Italic 1928 (giant sizes only)
Sans Serif Lined 1930
Hadriano Stone-cut 1932
Janson 1940
Janson Italic 1940
Post Black Italic 1940
Post Stout Italic 1940
Montgomery Ward Light 1942
Montgomery Ward Medium 1942
Martin 1945
Martin Italic 1945
(All faces cut by Lanston Monotype Machine Company)

DARD HUNTER. Author, printer, paper-maker, type-cutter, designer. Born 1883, Steubenville, Ohio. Prolific writer and original scholar in the history and technique of paper making. Hand craftsman in basic fields of printing. Is connected with Massachusetts Institute of Technology and The Mountain House Press, Chillicothe, Ohio.
Private face for The Mountain House Press 1919
(Punches cut by hand by Mr. Hunter)

DARD HUNTER, JR. Type-cutter, designer, printer. Born 1917. Hand craftsman in basic fields of printing. Divides time between Massachusetts Institute of Technology and The

DARD HUNTER, JR.—*continued*
Mountain House Press, Chillicothe, Ohio.
Private Face cut for The Mountain House Press 1937–1939
(Punches cut by hand by Dard Hunter, Jr.)

GEORGE HAUSER. Letterer, artist. Born 1893, Brooklyn, N.Y. Now with Hauser & Edenborough in New York City.
Hauser Script 1934 (Ludlow Typograph Company)

WALTER HUXLEY. Typographer. Born 1890, New York, N. Y. Director of Huxley House in New York City.
Huxley Vertical 1935 (American Type Founders Company)

CARL STEPHEN JUNGE. Designer, artist, author. Born Stockton, Cal. Maintains studio in Chicago.
Caslon Italic Specials 1924
Swagger Capitals 1925
Junge Decorators 1925
Ad-Art Ornaments 1925
(All faces cut by Barnhart Brothers & Spindler)

MAX R. KAUFMANN. Letterer, typographer. Born 1904, Philadelphia, Pa. Recently redesigned format of *Liberty* magazine. Now art director at Hill & Knowlton, New York City.
Kaufmann Script 1936
Kaufmann Bold 1936
Balloon Light 1939
Balloon Bold 1939
Balloon Extrabold 1939
(All faces cut by American Type Founders Company)

RICHARD N. McARTHUR. Designer, typographer, printer. Born 1882, Lumberton, N. C. Now President-treasurer of Higgins-McArthur Company, printers and typographers, Atlanta, Ga.
Old Dutch 1926
Italic used with Goudy Lanston
(Both faces cut by Barnhart Brothers & Spindler)

DOUGLAS CRAWFORD McMURTRIE. Typographer, designer, historian of printing, author. Born 1888, Belmar, N. J. Director of advertising and typography at Ludlow Typograph Company at time of death, 1944. Author of *The Book*, *Modern Typography and Layout*, *The Gutenberg Documents*, *History of Printing in the United States*, Vols. I and II (in collaboration with Albert H. Allen).
Ultra-Modern Roman 1928
Ultra-Modern Medium Italic 1930
(Both faces cut by Ludlow Typograph Company)

ROBERT HUNTER MIDDLETON. Designer. Born 1898, Glasgow Scotland. Came to U. S., 1908. Operates private press, The Cherryburn Press. Now director of department of type face design, Ludlow Typograph Company.
Delphian Open Title 1928
Eusebius Bold 1928
Eusebius Bold Italic 1928
Eusebius Open 1928
Eusebius Italic 1929
Garamond Bold 1929
Garamond Bold Italic 1929
Stellar 1929
Stellar Bold 1929
Bodoni Black 1930
Bodoni Black Italic 1930

Garamond Italic 1930
Tempo Light 1930
Tempo Medium 1930
Tempo Bold 1930
Tempo Heavy Inline 1930
Tempo Light Italic 1931
Tempo Heavy 1931
Tempo Heavy Condensed 1931
Tempo Bold Condensed 1931
Karnak Medium 1931
Tempo Medium Italic 1932
Karnak Light 1932
Mayfair Cursive 1932
Umbra 1932
Karnak Black 1934
Mandate 1934
Eden Light 1934
Eden Bold 1934
Tempo Medium Condensed 1935
Karnak Open 1935
Karnak Obelisk 1935
Bodoni Modern 1936
Bodoni Modern Italic 1936
Bodoni Campanile 1936
Karnak Intermediate 1937
Karnak Black Italic 1937
Coronet Light 1937
Tempo Bold Italic 1938
Coronet Bold 1938
Radiant Bold Extra Condensed 1938
Karnak Intermediate Italic 1939
Radiant Medium 1939
Radiant Heavy 1939
Samson 1940
Radiant Bold 1940
Radiant Condensed 1941
Tempo Heavy Condensed Italic 1941
Bodoni Campanile Italic 1942
Tempo Black 1942
Karnak Black Condensed Italic 1942
(All faces cut by Ludlow Typograph Company)

WILLIAM DANA ORCUTT. Author, book designer, typographer. Born 1870, West Lebanon, N. H. Author of over two dozen books, among which are five devoted to bookmaking: *In Quest of the Perfect Book*, 1926; *The Kingdom of Books*, 1927; *The Book in Italy*, 1928; *Master Makers of the Book*, 1928; *The Magic of the Book*, 1930. Now associated with The Plimpton Press.
Humanistic 1904 (American Type Founders Company)
Laurentian 1940 (Lanston Monotype Machine Company)

WADSWORTH A. PARKER. Printer, typefounder. Born 1864. Died 1938, Petersburg, Va. He worked for American Type Founders.
Lexington 1926
Gallia 1927
Modernistic 1928
Graybar 1930
Stymie Compressed 1932
Stymie Inline Title 1932
(All faces cut by American Type Founders Company)

GERRY POWELL. Typographer, industrial designer. Born 1899, New York, N. Y. Director of typographic design for American Type Founders Company. Maintains a studio of design in New York City.
Onyx 1937
Stencil 1937
Stymie Bold Condensed 1937
Daily News Gothic 1939
(All faces cut by American Type Founders Company)

WILL RANSOM. Designer, typographer, letterer, author. Born 1878. Now art editor of The University of Oklahoma Press. He is at work on the com-

Will Ransom—*continued*
pilation of a work on private presses and press books, which will be published shortly in three volumes. Author of *Private Presses and Their Books*, 1929, and numerous articles.
Parsons Series 1918
Parsons Italic 1918
Parsons Bold 1918
Clearcut Shaded Capitals 1924
Series of Border Units 1920–1922
(All faces cut by Barnhart Brothers & Spindler)

FRANK H. RILEY. Artist, designer. Born 1894, St. Joseph, Mo. Worked with Cooper and Goudy. Now in Chicago as a free-lance designer.
Grayda 1939
Contack Bold 1944
(Both faces cut by American Type Founders Company—latter face to be released soon)

BRUCE ROGERS. Designer, printer, author. Born 1870, Lafayette, Ind. His work is well covered in Warde's "*Bruce Rogers, Designer of Books,*" and the Typophiles Chap Book, "*B. R. Marks & Remarks.*" Now living and working in New Fairfield, Conn. At present working on his second Lectern Bible for which he has redesigned the Goudy Newstyle in collaboration with Sol Hess. Author of *Paragraphs on Printing*, 1943.
Riverside Caslon Type 1908 (Lanston Monotype Machine Company)
Montaigne 1904 (for the Riverside Press, Cambridge)
Centaur 1914 (Cut by Wiebking of Barnhart Brothers & Spindler for the Museum Press of the Metropolitan Museum of New York)
Centaur 1931 (Monotype Ltd.)

GUIDO & LAWRENCE ROSA. Designers. Collaborated in their work. Lawrence is dead.
Rosa Roman 1935
Rosa Italic 1936
(Both faces cut by American Type Founders Company)

RUDOLPH RUZICKA. Wood-engraver, illustrator, designer, typographer. Born 1883, Bohemia. Came to U.S. in 1894. Now maintains studio in New York City.
Fairfield 1939
Fairfield Medium 1945
(Both faces cut by Mergenthaler Linotype Company)

RALPH FLETCHER SEYMOUR. Designer, artist, publisher. Born 1876, Milan, Ill. Operates The Alderbrink Press, Chicago.
Three private roman faces for The Alderbrink Press:
  14 point 1901
  10 point 1902
  12 point 1904
  (All faces cut by Wiebking to fit Barnhart Brothers & Spindler casting machines)

ROBERT E. SMITH. Artist. Born 1910, Chicago, Ill. Art Director of New York World's Fair 1939. Now works as a free lance artist in New York City.
Park Avenue 1933
Brush 1942
(Both faces cut by American Type Founders Company)

WILLARD T. SNIFFIN. Designer.
Liberty 1927
Raleigh Cursive 1929
Raleigh Initials 1929

WILLARD T. SNIFFIN—*continued*
Nubian 1928
Rivoli 1928
Piranesi 1930
Rossetti 1931
Hollywood 1932
Newport 1932
Keynote 1933
(All faces cut by American Type Founders Company)

TOMMY THOMPSON. Letterer, commercial artist. Born 1905, Blue Point, Long Island, N. Y. Now maintains a studio in New York City. Author of *The Script Letter*, 1939; *The ABC of Our Alphabet*, 1942; *The Anatomy of the Roman Letter*, 1946.
Titling series for *The Saturday Evening Post* 1943
Titling series for *Colliers* 1946
(All faces cut by Lanston Monotype Machine Company)

HOWARD ALLEN TRAFTON. Artist, teacher, designer. Born 1897, New York, N. Y. Now lives and works in New York City.
Trafton Script 1933
Cartoon 1936
(Both faces by Bauer—hand cut)

GEORGE F. TRENHOLM. Designer, printer, artist. Born 1886, Cambridge, Mass. Now works as designer in Boston and acts as consultant on type design for the Intertype Corporation.
Trenholm Oldstyle 1927
Trenholm Cursive 1927
Trenholm Bold 1927
Georgian Cursive 1934 (Machine Composition Company)
Borders and Ornaments 1927
Nora 1937 Intertype
(All faces except Georgian Cursive and Nora cut by Barnhart Brothers & Spindler)

FREDERIC WARDE. Printer, calligrapher, typographer, publisher. Born 1894, Wells, Minn. Died 1939, New York City. Author of *Bruce Rogers, Designer of Books*.
Arrighi 1925 (Cut by Plumet in Paris. Adapted for machine composition by Monotype Ltd., 1931)

ROBERT WIEBKING. Designer, engraver. Born 1870, Germany. Died 1927. Came to U.S. in 1881. Was matrix engraver for Goudy types, 1911–1926.
Artcraft Series 1911
Artcraft Italic 1912
Artcraft Bold 1913
Caslon Clearface 1913
Caslon Clearface Italic 1913
Engravers Litho Bold Condensed 1914
Invitation Text 1914
Engravers Litho Bold 1915
Steelplate Gothic Shaded 1918
Munder Venetian 1924
Caslon Catalog 1925
Munder Bold 1925
Munder Italic 1926
Munder Bold Italic 1927
(Above faces cut by Barnhart Brothers & Spindler. Faces below cut by Western Type Foundry)
Advertisers Gothic 1917
Advertisers Gothic Condensed 1917
Advertisers Gothic Outline 1917
Advertisers Gothic Condensed Outline 1917

JOHN ZIMMERMANN. Was head of matrix engraving at Barnhart Brothers & Spindler.
Cubist Bold (Barnhart Brothers & Spindler)

Type Fitly Chosen

ONCE in a blue moon he comes along—the business man (or woman!) from outside the graphic arts who knows type faces and can exercise excellent judgment in their use. Such a one it is a pleasure as well as a surprise to meet, and nearly always it is a delight to work with him. But he is indeed a rare bird.

The man who orders printing very seldom comes to us with either pretensions or illusions in the matter. Having brought us the material to be printed, and having explained his purposes, he waves his hand and says something like this—"There you are. You see what we are trying to do. We are willing to leave the question of display and body type to your experts."

Whereupon we often wonder, a little uneasily, whether we have really caught enough of the nature and the spirit of the thing to justify the trust placed in us. Besides, no one is infallible in a field where individual judgment and taste must assume so much responsibility. But we do our best, and we think sometimes that it is little short of marvelous how often those "experts" of ours put their fingers on just the types, among the hundreds available, that seem best of all for the jobs before them.

Good types have character and power that we neglect at our peril. "If we do not judge types rightly," said Daniel B. Updike, "they will judge us—the penalty of foolish choice being the penalty we pay for choosing foolishly in life. We are punished by getting what we want!"

A faulty choice can pull against the message and the purpose, even as the veriest jackass. A sound and happy choice can lend wings to words—can further the smooth progress of thought much as a perfect roadbed facilitates the swift passage of a modern streamlined train. Legibility is the first requirement, for without it, you don't have much.

Given a good, readable type, one that interposes no impediments to instant understanding, there still remain many benefits that can flow from a fit choice. Type can talk in many tones. It can convey a message with masculine power, or with feminine delicacy. It can be as plain-spoken as the proverbial Man on the Street, or as formal and correct as a diplomat at a state dinner. It can whisper like a damsel in love, or shout like a circus barker. It can play its part in a chatty, neighborly folder that tells the housewife how to have a cleaner house—and more time to enjoy it—through the proper use of her new vacuum sweeper. Judiciously chosen, type can also rise to the heights of beauty and good taste in a fine edition of a timeless classic.

Types created by American designers, as well as those that come from British and Continental sources, pass in review more or less constantly in the vast amount of printed matter handled in the course of the year here at The Lakeside Press. Some faces have wider utility than others, so we see them oftener; but, aside from this, we play no favorites, being concerned only in suiting the style to the needs of the user. You are cordially invited to avail yourself of the services of our Department of Design and Typography in choosing types for your needs—to draw upon our stores of them—and to use our extensive facilities for printing them.

THE LAKESIDE PRESS, R. R. DONNELLEY & SONS COMPANY
350 EAST TWENTY-SECOND STREET, CHICAGO 16, ILLINOIS

EASTERN SALES OFFICE:
305 EAST FORTY-FIFTH STREET, NEW YORK 17, NEW YORK

PRINT
a quarterly journal of the graphic arts
J.R.

PRINT

A Quarterly Journal of The Graphic Arts

Volume V · 1948 · Number 4

Cover IMRIE REINER

Forewords ii

American Type Designers and Their Work 1
CARL PURINGTON ROLLINS
Preprinted for an Exhibition at The Lakeside Press Gallery

Museum Publications Come to Life 21
EUGENE M. ETTENBERG

What Do You Mean—Legibility? 35
IRVING C. WHITTEMORE

Hay Prints 38 / How to Make a Hay Print 41
HARRISON ELLIOT / ARTHUR W. RUSHMORE

David Playing Before Saul, by Lucas Huygensz van Leyden
No. 20 of the Masterpieces JOHN TAYLOR ARMS 42

American Printmaking 1913–1947 45
Preprinted for a Travelling Exhibition
of The American Institute of Graphic Arts

Reviews RAY NASH 57

Contributors and Production Notes 70

PRINT is published quarterly by William Edwin Rudge, Publisher, Inc., Woodstock, Vermont. *Editor and Publisher:* William Edwin Rudge; *Associate Editor:* Mary M. Sanders; *Book Review Editor:* Ray Nash; *Contributing Editors:* Carl P. Rollins, Paul Standard, John Taylor Arms, Karl Kup; *Advertising and Circulation Manager:* P. C. Cody. Subscription rates commencing with Vol. IV, $7.50 for four numbers; foreign postage, $1.00 additional. Price of back numbers on request. Entered as second class matter at the Post Office, Woodstock, Vermont, and at Brattleboro, Vermont, under the act of March 3, 1879. Copyright 1948, by William Edwin Rudge, Publisher, Inc. All rights reserved.